

COVER ILLUSTRATION

• Zuni Indian Maidens carrying ceremonial pottery on their heads.

Architectural
Library

OCTOBER 1947

NOV 14 1947

DESIGN

35c

VOL. 49 • No. 2



● **ART BOOKS**

● **ART EDUCATION BOOKS**

Take Advantage —
TODAY

of our **BOOK DEPARTMENT'S ORDER SERVICE**
by letting us know the books you need in your
school, studio or library.

Write: The Book Department
DESIGN PUBLISHING COMPANY
131 East State Street
Columbus 15, Ohio

design

Felix Payant: EDITOR

Advisory Editors:

Dr. Ray Faulkner, Executive Head,
Dept. of Art, Stanford University, Cal.

Alfred Howell, Director of Art, Public
Schools, Cleveland, Ohio

Alfred G. Pelikan, Director of Art
Education, Milwaukee, Wisconsin

R. Guy Cowan, Design Consultant,
Onondaga Pottery, Syracuse, New York

Elizabeth Gilmartin, Director of
Art, Public Schools, Toledo, Ohio

Marion E. Miller, Director of Art,
Public Schools, Denver, Colorado

Dale Goss, Art Director, Public Schools,
Seattle, Washington

Ruth Lawrence, Director University
Gallery, Minneapolis, Minnesota

Dr. Jane Betsey Welling, Prof.
College of Ed., Wayne University, Detroit

Wanda L. Wheeler, Supervisor of
Art Education, City Schools, Knoxville,
Tennessee

Clara Macgowan, Assoc. Prof. of
Art, Northwestern Univ., Evanston, Illinois

Dorothy Wright Liebes, Textile
Artist, Teacher, San Francisco, California

Dawn S. Kennedy, State College
for Women, Montevallo, Alabama

Anni Albers, Black Mountain College,
Black Mountain, N.C.

Alvin Lustig, Designer, New York and
Los Angeles

October, 1947/vol. 50 no. 2

COVER ILLUSTRATION

Zuni Indian Maidens Carrying Ceremonial Jars

	Page
Art in English Schools	Pamela Kay 3
James Hogan's Glass	Geoffrey Rhodes 4
Modern Materials and Tools of the Sculptor	John Hovannes 6
Knowledge Through Expression	Mildred W. Gellermann 9
Challenge to Talent	Margaret St. George 10
Pacific Coast Pottery in Review	Elsie Mannel 12
Display Design	Dikran Dingilian 14
Art Enrichment Through Transcribed Radio Dramatization	Marie H. Stewart 17
Ballet Design	Michael Ayrton 18
The Modulor	Le Corbusier 20
Industrial Design in Retrospect	Royal Bailey Farnum 21
Pictorial Record of Missouri	22
New Books on the Arts for You	24

Published monthly except June, July and August by
Design Publishing Company, 131 E. State St., Columbus,
Ohio. Felix Payant, President; Hughes Miller, Vice
President; J. Paul McNamara, Secretary; Kenneth John-
ston, Treasurer. Yearly subscription: United States,
\$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c.
Copyright, 1947, by Design Publishing Company. En-
tered second class matter Sept. 16, 1933, at the Post-
office at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after pub-
lishing date, notify us promptly, otherwise we cannot
be held responsible. The Postoffice does not forward
magazines, and when changing an address send in the
old address as well as new and allow one month for
the first copy to reach you. Manuscripts should be
typewritten. Each piece of illustrative material should
bear the name and address of sender and be accom-
panied by return postage.

The November issue of DESIGN will reflect the vigor
and youth of the Northwest, having been arranged
through the leadership of Reino Randall, Jo Burley
and a group of forward looking art and education
people of the State of Washington. Teachers and
parents, and school officials will find this an interest-
ing number. The format is a departure, too. We ex-
pect our readers will like that.

PRATT INSTITUTE
THE ART SCHOOL
JAMES C. BOUDREAU, Dean BROOKLYN 5, NEW YORK

PETTERSON TO TEACH AT SCRIPPS

• Richard B. Petterson, one of Southern California's foremost young designers, will teach ceramics and design at Scripps College, it was announced recently.

Petterson and his wife Alice have collaborated in developing lucite as an art material, as well as in other mediums including wood, plaster, and clay. Mr. Petterson has been a member of the art faculty of Pasadena Junior College for nine years, and he and his wife have directed the summer session art craft program at the University of Chicago for the past two years.

Educated in China, where he attended the Pei Yang University at Tientsin, Mr. Petterson has a particular interest and enthusiasm for oriental ceramics and antiquities. He is a graduate of the University of California at Los Angeles.

At Scripps Mr. Petterson will take over work formerly directed by William Manker who remains on the college art staff as lecturer in ceramics and design. Mr. Petterson will also be a member of the faculty of the Claremont Graduate School.

POTTERS' KICK WHEELS

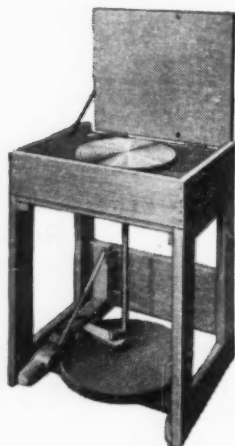
- Easy to operate
- Compact
- Balanced construction
- Sturdy

*Drakenfeld also offers
high quality*

**ELECTRIC CERAMIC
KILNS**

PREPARED GLAZES

CLAY BODIES



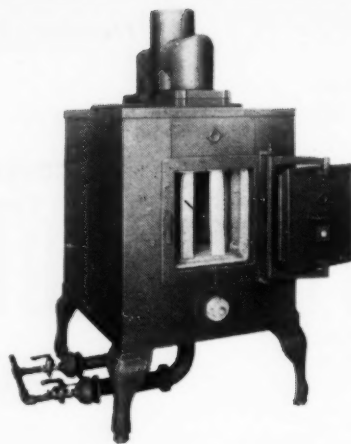
WRITE FOR DETAILS AND PRICES

Drakenfeld

B. F. DRAKENFELD & CO., INC.
45-47 Park Place, New York 7, N. Y.



PRESERVE THE DESIGN IMPROVE THE FINISH



Multiple tube type muffle.
Radiant heat from entire surface of each tube. Positive temperature control. Easy and economical to operate.

Keramic Kilns are available in a range of muffle sizes—1.82 to 31 cubic feet. Standard kilns for firing to cone 5 or 2245°F., and special kilns to cone 12 or 2498°F. Natural or artificial gas, oil or kerosene heat.

KERAMIC KILNS!

WRITE FOR COMPLETE INFORMATION



STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of DESIGN published monthly September through May at Columbus, Ohio, for 1947.

State of Ohio, County of Franklin, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Felix Payant, who, having been duly sworn according to law, deposes and says that he is the Editor of DESIGN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Design Publishing Company, 131 E. State St., Columbus, Ohio. Editor, Felix Payant, 131 E. State St., Columbus, Ohio. Business Manager, Mary Sullivan, 131 E. State St., Columbus, Ohio.

2. That the owner is: Design Publishing Company, an Ohio Corporation, 131 E. State St., Columbus, Ohio; Felix Payant, 131 E. State St., Columbus, Ohio; M. Hughes Miller, 305 Arden Rd., Columbus, Ohio; K. B. Johnston, 50 W. Broad St., Columbus, Ohio; J. Paul McNamara, 8 East Long St., Columbus, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and the affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FELIX PAYANT, Pres.

Sworn to and subscribed before me this 6th day of October, 1947.

MARY L. SULLIVAN, Notary Public.
(My commission expires February 11, 1950.)

Art IN ENGLISH SCHOOLS

By PAMELA KAY

● The teaching of art in English schools is undergoing a minor revolution. Gone are the days when art existed only for those exceptionally talented in creating exact replicas on paper or canvas of any particular model. It is now realized that art, as an individual form of expression, can be used as the starting-point for many other forms of education.

Teachers of art, from the lowest form to the top of the school, are trying to encourage an artistic way of life in which all, even the least technically talented, may participate, for it is possible for everyone to take pleasure in visual beauty and there should be every incentive to do so.

One of the greatest delights of very small children is drawing and coloring fantastic shapes on paper, often quite incoherent to the adult eye. Between the ages of five and seven children go through a period of rapid change, growing in size, height and muscular development, though the latter seldom keeps pace with adjustment of vision. Where this is the case, the teacher can help the child to represent what he sees or hears, but always with as little interference as possible in order to encourage self-confidence and to develop independence. Children who insist on drawing blue donkeys and pink elephants with six legs are allowed to let their extravagant fancies take their own course. Those who prefer hammer and nails to drawing with a pencil are permitted to build rough constructions out of wood; those who like sewing are encouraged to sew something together with coarse thread and a big needle. These activities follow the natural bent of the individual or group, and are not forced on a whole class by the teacher.

From the ages of seven to eleven when the child is developing finer muscular control and greater discrimination in sight and hearing, there is greater scope in the art class and English pupils can try their hand at weaving, pottery and basketry, even making simple forms of dwelling and means of transport. At this age, drawing or painting directly from nature is still a rare feat and creating things imaginary is far more popular. Already apparent with these juniors is the need for co-operation between teachers of different subjects, and the art teacher can prepare the way for many other branches of study by giving instruction in illustration work, demonstrating how design is interrelated with mathematics, giving hints on maps and diagrams, etc.

As children approach the top of the school,

art is often completely sacrificed for other subjects, particularly where there is no stimulus to the pupils' interest and they seem unlikely to profit by their training later on. With enough imagination and cooperation, this need not be the case. Architecture, textile design, embroidery, the making of theatrical scenery and costumes all require artistic training, and when sufficient interest is aroused, much dormant talent often comes to light. Constructive talks can be arranged for by architects or experts in town and country planning. This leads to the desire for knowledge of many crafts and branches of manufacture associated with architecture. A map of the local town can be made and used for discussion. This practical application of knowledge, rather than an academic study of the history of art and architecture, is far more likely to appeal to the secondary school student, who should study the history of the past as a guide to the problems of the present and future.

In the most senior forms there is more opportunity for teaching "appreciation" and "discrimination" from the theatrical point of view. Lectures on art, music and drama can be introduced and the assistance of manufacturers can be obtained in arranging for pupils to visit their works. Exhibitions can be held to display the artistic achievements of a school, and other schools can be invited to compare their work and vice versa. Interest should be inspired too in the work of foreign children and where possible exchange visits should take place. Film strips in this respect can be of great help in illustrating various crafts in foreign countries.

It is usually suggested that strongly gifted pupils in art and craft, who intend to become professionals, should spend part of their time at an art school; and for keen students additional out of school activities can be planned, such as organized puppet groups, lettering squads for school notices, stage decorating, attempts at advertising, etc.

There is an obvious need for the type of education which will pave the way for the future, and enable boys and girls to take with confidence any career they have chosen to adopt. More important still is the task of discovering in what field a child's natural aptitude lies, often quite unbeknown to himself, and giving it every opportunity to develop. Art in its various media should not be regarded only as an end in itself but should also be appreciated as the pathway to further achievement.

PAMELA KAY was born in Southern England, in 1925. When 5 weeks old went to Shanghai, where she stayed until 1945. Educated at public school for girls in Shanghai, won George Lanning scholarship and became head girl. She attended L'Ecole Municipale Francaise for 1 year, studied Spanish, German and Russian. 14 months after Japan entered the war, was interned with her family until 1945. During internment taught middle school French and took interest in dramatics and singing. After release worked 2 months with American Shanghai Base Command until repatriated to England in December, 1945.



JAMES H. HOGAN of the Whitefriars Glassworks, designer of many world famous pieces, is shown here completing a design for the set of wine glasses and decanters. These were shown recently in London at the "Britain Can Make It" Exhibition.

JAMES HOGAN'S GLASS

By GEOFFREY RHODES

● Those who have admired Mr. James Hogan's beautiful windows in the churches on New York's Fifth Avenue, and in Washington and Chicago, will be glad to learn that he is at present engaged on glass for religious buildings in the United States. They will also be delighted to hear that he is designing ornamental and table glass which will enable them to actually possess in their own homes, examples of his art.

I was fortunate in seeing a great deal of Mr. Hogan when he was designing the windows, for St. Thomas's Church at 3rd Street and 5th Avenue, The Church of the Heavenly Rest at 90th Street and 5th Avenue in New York City; St. Albans, Washington, and the 1st M. E. Church, Evanston, Chicago. He was also working on the windows for the great central space of Liverpool Cathedral, England, and I am certain no medieval friar could have brought more enthusiasm or greater power of imagination to his task.

The spirit of all Mr. Hogan's work has been put into words by Ruskin. "The workman has not done his duty and is not working on safe principles unless he so far honors his materials as to bring out their beauty and to recommend and exalt their peculiar qualities. He will invariably find the materials grateful and that his working is all the nobler for being eulogistic of the substance of which it is made. But of all the arts the working of glass is that in which we ought to keep these principles most vigorously in mind. . . . The peculiar qualities of glass are ductility when heated and transparency when cold. In its employment for

vessels we ought always to exhibit its ductility, and in employment for windows, its transparency."

It is suggested that the possibility of making glass was discovered accidentally by some ancient Mediterranean people who lighted fires to cook on the sea-shore and thus by chance fused the sand and the potash in the seaweed. At any rate early glass was limited to objects like beads, until the invention of the blow pipe, probably a couple of centuries before the Christian era. To-day glass is chiefly made in two ways, hand-blown and mould-blown. Each of the methods influences the shape and style of the article produced. In both cases the bubble is the beginning or unit of all subsequent forms and shapes. And Mr. Hogan impresses on his students that the manner of forming the bubble provides the key to the beauty of all glass.

Flattened Sphere

For example if the blow pipe or "iron" is held upright a flattened sphere is produced whereas if it is turned downwards an elongated vessel results. The difference between mould-blown and hand-blown glass is that with a mould it is not the craftsman who shapes the article but the sides of the mould into which the bubble is blown.

Window glass may be described briefly as a flattened bubble of the requisite color, sapphire, ruby, green or gold. Mr. Hogan's church work lies very close to his heart, and he is always helpful and informative to enquirers, explaining how a colored window

should be a jeweled panel in the architectural features of the church, changing the splendor of its rich tints for a greater or lesser degree of radiance, each in turn presenting new spheres of beauty, at the bidding of the sun and its attendant clouds. People in widely separated parts of the globe can enjoy the loveliness of Mr. Hogan's work for he has designed stained glass windows in Australia and New Zealand as well as in Britain and America. Mr. Hogan's table glass is not only of a high creative order, but is designed with a sympathetic interest in the liquor it is to hold. Beauty of line and transparency are not in themselves enough. In the case of wine glasses for instance, they must

have delicacy of balance so that when filled they will not be top-heavy. The foot too is important. A stem should have elegance of form and be gracious to the touch.

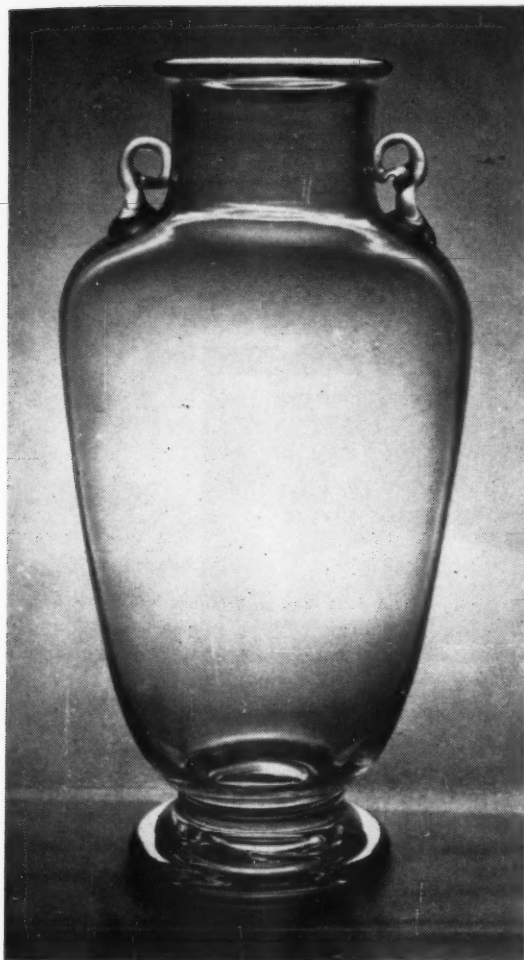
Another article which has from remote times been made of glass is the pitcher. Here again beauty and utility must be wedded. The vessel must not tip up and allow the liquid it contains to rush out suddenly. Mr. Hogan seems to solve such problems instinctively, for his spouts and handles are always right. You can get a firm hold on his handles and his wine glasses and tumblers have perfect balance. He is very particular too about cleaning, declaring this to be a very important point. He says it is vital to a good design, for glass depends upon its cleanness and brilliance for the greater part of its charm. It is therefore essential that it should be possible to get the hand or fingers into a vessel to clean and polish it inside and out.

True Medium

Mr. Hogan's decorative pieces have all the majesty of a Greek vase, but he has no nostalgic attachment to the past merely because it is traditional. Light is the true medium of the artist in glass, and light refuses to confine its loveliness in time and space. As the illustrations to this article suggest Mr. Hogan is more interested in glass finished at the furnace than in pieces which depend for effect on cutting afterwards. In fact he has a deal to say on the harm that may be done by losing the original beauty of the form as it comes from the iron by obtaining brilliance at the wheel. His exceedingly attractive blown-glass vases have generally been designed to add a personal and decorative note to a period or modern room. They express the beauty inherent in fine glass which is not merely lovely in itself but provides overtones for the complementary patterns of the furniture and textiles of the room.

An exhibitor at the Royal Academy, Burlington House, London, Mr. Hogan has also shown his work at Ghent, Brussels, Paris and Milan and may be said to have permanent exhibitions in the United States and in England where he has windows in the cathedrals of Hereford, Exeter, Rochester, Carlisle, and Winchester besides his monumental glass in Liverpool.

Mr. Hogan is Art Director of the famous Whitefriars Glass Works at Harrow, England, was Master of the Faculty of Royal Designers in Industry 1941 to 43, and Master of the Art Works Guild in 1945.



Vase in colorless flint glass designed by James Hogan.



Right: Jug and Tumbler in clear flint glass. Designed by James H. Hogan. It was made by the Whitefriar Glass Works.



John Hovannes, well known New York sculptor, on the faculty of the Cooper Union Art School in New York, instructing student in the rasping of torso modeled directly in plaster. She uses an ordinary file.

Modern MATERIALS AND TOOLS OF THE SCULPTOR

By JOHN HOVANNES

New York Sculptor and Instructor at The Cooper Union Art School, New York City

● The character of sculpture is not made up of tool and material or esthetics or social aspects alone. It is a combination of all these elements, and a true evaluation of sculpture would demand consideration of them all insofar as they relate to and influence one another. Here, however, we will limit our discussion to the tools and materials used in making sculpture today.

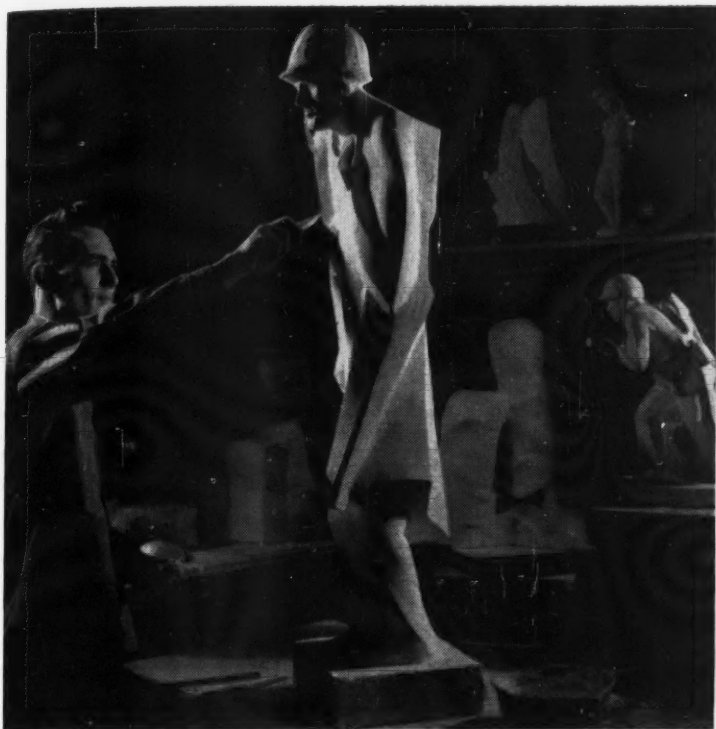
Modern technology has developed and is developing the traditional usages of materials. Today the expansion of time limitations has added a new quality to the work—not because the speeding up of a job has greater production as its main object, but because an artist can now express certain things in a faster way by using new machinery. Use of these new methods causes the traditional character of the work to change. In cutting a piece of wood with a burr, for example, we may disregard the grain because the burr will cut in any direction.

Again, possible variations with a pneumatic hammer working at different speeds on stone or wood can create a variety of forms and surfaces that are not reasonable in a simpler tool technique.

In the student's approach to sculpture it is good to know all materials, to go through the handling of each of them as a problem, to expand his knowledge as he would his vocabulary so that he can express his mood as clearly and effectively as possible. To carve and not to model is to become a specialist and impose limitations upon one's means of expression and development.

If you have had experience as an artist only in the medium of clay, you will approach whatever material is placed before you from the clay modeling point of view. You will be hampered as the person who must think first in terms of his own language before speaking in another.

Working in plaster or cement lies between carving and modeling,



Student building-up directly in plaster.

and because one can either add or cut away, it is an excellent medium for beginners. Cement, being a slower setting and coarser material than plaster, lends itself more readily to heavy massive forms.

The great potentialities of plastics as sculpture material have not as yet been explored due to the fact that sculptors have so far worked it in the traditional manner of chiseling or pouring. By cutting simple shapes in plastic and exposing them to heat, original shapes become literally transformed. This new approach achieves an elasticity unparalleled by pouring processes—and its possibilities still lie largely in the future.

Color aspects in materials for sculpture constitute other important phases of the finished product. A form carved in a light marble absorbs more light than one carved in a darker material. Once a sculptor becomes conscious of the inter-relationships between forms, materials and light he may utilize his knowledge to give a greater variety of effects in his work.

Wood grains, too, must be understood and utilized. The wood carver knows that highly grained wood requires a more simplified treatment of form to eliminate competition of his carved details with the organic design of the wood.

The problems related to polish also come to mind in relation to the foregoing discussion of color and the use of the grain. Although polishing is generally regarded as the final stage of finishing, still the sculptor of experience will, while the work is still in the process of evaluation, take into consideration the finish to be given his work. If, for example, there are too many planes on the sculpture, then a highly polished surface may create an unpleasant effect by reflecting too much light.

Sculpture is the most highly technical of all the arts. It requires a greater understanding of techniques and tools than do other arts, and the student sculptor needs a correspondingly longer



Here we have direct stone carving. The wooden triangle holds the block in any position desired by the sculptor. This device, built like the wrack used on billiard tables, is another unique and useful contrivance that can be hammered together by anyone.

time to develop. The more objective his approach, the better. Should the problem be one of carving a cube, let us say, he should not start out with a mental image of a ready-made "blackboard" cube; he should try if possible to visualize the cube as **material** in the **process** of work.

During wartime shortages, students, as well as artists, were called upon to use their ingenuity in producing tools capable of conquering their material. At Cooper Union many household articles became part of studio equipment: the dime-store cheese grater, a piece of window screening scotch-taped at the outer edges to protect the hand, chisels made from old pieces of steel, a potato masher converted into a mallet. In addition, we created wood carving chisels for producing woodcuts and a wooden vise capable of holding material in any position. This latter, cheaply made, is available to any student who can borrow a box of carpenter's tools.

In considering tools and materials the sculptor must also give thought to the ultimate purpose of a particular project: How will it be used? Are children to handle it? Will it be a garden piece or an indoor decoration? If a garden piece or an indoor decoration, light and shade will be important factors. Such considerations (modified of course by the artist's esthetics) do much to determine his choice of medium.

In the sculpture classes which I conduct, both beginners and advanced students are free to choose their media and approaches according to their individual temperaments. Students learn from one another as well as from the teacher as they observe around them fellow students working simultaneously on such varied media as terra cotta, plaster direct, modeling, carving in wood, stone or marble, or metal work in copper. In this manner, directly, or indirectly by observation, they learn the techniques of producing works of creative art.

Working from a plastecene sketch shown in both pictures at the right, the student mixes cement with marble dust, to be applied to the armature at right. Second picture shows the cement figure nearing completion.



Left: Sculptor's basic tools, hand fashioned by art students during war shortages, are proving of permanent value: A pair of tongs for use in holding chisels while tempering them, a stone carver's hammer, an ex-potato masher now a mallet. Also shown are former kitchen knives for scraping, half a rubber ball for holding plaster, dime-store cheese graters converted into rasps for plaster, and chisels hand made with the help of the blow torch at upper right.



Twenty-five of these handmade vices have been built by Cooper Union Art School students. These vices, invented by John Hovannes, sculptor instructor, can be used like a universal joint to change the position of the wood, up or down, vertically or horizontally, or any other way that is handiest for the sculptor.

Knowledge THROUGH EXPRESSION

By MILDRED W. GELLERMANN
Bryant School, Seattle, Wash.



● "There is no knowledge without expression." This axiom was well proved by an interesting classroom procedure used in a Seventh-A class at Bryant School, Seattle, Washington. The class contained five girls and twenty-seven boys. There was a constant battle between the sexes in this class as is fairly normal at this particular stage in their physical development. In any case, all teachers coming into contact with these children considered them definitely a difficult group. Since they felt that there was a need for cooperation in all things, two teachers decided to start with a small step toward unity. The boys had shown a distinct interest in the history of transportation, originating in their history class, so the teacher of social studies went to the art teacher and said,

"Could we work out some sort of project in which we could get all these youngsters working together on the history of transportation?"

Knowing the skill these particular boys had in carving, the art teacher suggested that the boys might be able to use balsa wood and make small models of each of the more important steps in the history of transportation.

The project was presented to the class, and, as always happens, these young "energetics" had far more ideas than the teachers. Soon the idea to put up a shelf at the back of the room to hold the tiny models with a corresponding mural appeared. The girls decided that the mural and models would look empty without people in the scheme, so they volunteered to make dolls which would represent the particular period in which the model appeared. This included interesting treks to the Public Library for information on historical costume and architectural design. For of course one needed to know what kind of houses to put into the mural and what kind of clothes to put on the dolls.

The responsibility assumed by individuals seemed to enhance their own importance in the group, for they were able to cooperatively use the information to build up the community project. One little girl in particular found an article on doll-making. She formed a little committee and out of this came Indian dolls, Colonial dolls, French dolls, in fact, dolls of all ages. She was the authority on doll-making in the class. It's surprising what

being an authority does to a seventh grade child. Her personality grew in leaps and bounds. She was able to explain to the other girls how stocking and cotton were wound around wire which had been bent into the shape to gain the body of the doll. Another girl was an expert on architecture. She was able to give all the advice necessary for the mural which formed the background for the whole setting.

Each boy became an authority on his own particular branch of transportation. He welded all his knowledge of miniature plane-making into the making of his own particular vehicle of travel. He knew the actual number of spokes to the wheel or paddles to the boat depending upon the mode of transportation upon which he was working.

The most important part of the whole project was not the accuracy of each individual model, but the necessity of all these young experts to pool their knowledge into one complete unit. To do this they had to do their own individual research, bring it into class, assume responsibility of building their own model, and then pool all this experience and knowledge with the others in the group, to complete the project as a community cooperative social unit.

The children did gain much technical knowledge from the historical facts they gleaned. They surely improved their motor coordination through their manipulation of tools and paints and in making their models and dolls. Their actual drawing ability was improved through the drawing, designing and painting of the mural. A working drawing for each model and doll had to be made before the actual doll or model was constructed. They couldn't help but get value from this. However, we felt the chief growth of the whole class came through the opportunity of the group to work as individuals in a cooperative piece of work involving many distinct parts, but merged into one complete social unit. This project was a social life experience, one which could not be gained through merely reading the books and parroting back the content. This real life experience indeed demonstrates that there is little "knowledge without expression".

CHALLENGE TO TALENT

By MARGARET ST. GEORGE
Assistant Professor of Art
University of Minnesota
Duluth Branch



Composition entitled "Blind", in oil by a first year student, color harmony in gray-blue, brown, and white, done largely with palette knife, spontaneously and with instinctive rhythm.

• "That looks so natural." "It's just like a photo." Fighting words to an art teacher!

Comments like these from some of my freshman art majors at the beginning of their college training reflected their misconception of modern art philosophy. These erroneous values also showed in the effort of some students to gain approval by laborious and naturalistic representational drawing. In my class creative drawing for first year students I early discovered their failure to distinguish between the emotional and personalized values of painting and the cold objectiveness of the camera. Also they had the notion that good drawing was as near as possible the two dimensional copying of nature.

One student veteran who seemed promising because of his confident air and industry steadily turned out worked over, smooth, and utterly characterless portraits which he endeavored to make as much like kodachromes as pastel chalks can. I found he did not have much of

any aim in drawing beyond merely reproducing what he saw. For all his ability to represent pictorially, he had no courage to experiment, to dramatize, to see with his emotions and feelings instead of merely with his brain . . . to design anew rather than accepting the traditional way. The winning over of his sympathies to deeper and more subjective art values is still slowly proceeding.

As art teachers we are challenged to devise creative experiences which will clarify the student's confused philosophy, nourish his originality, and define the goals he strives for in making an artist of himself.

Self-exploitation should be the keynote of the first year of an art student's career. During this time he tries out his resources of creativeness under constant stimulation. I urge him to play with color in an utterly fantastic manner, to distort perspective if it better serves the purpose of design, to wilfully exaggerate shapes and to experiment with new

ways of looking at his models. In the latter respect I frequently suggest an oblique angle for instance or an unusual eye level.

My key to calling forth the best from my talented students is "Design while you draw". Designing and drawing are one integrated activity as description and narrative are inseparably interwoven in writing. Art students sometimes pigeonhole their concepts into DRAWING (usually meaning pictorial representation) and DESIGN (decorative pattern). The understanding I must build is that abstract design is the primary ingredient of creative drawing. Abstract design is free from the world of nature and dramatizes the plastic elements of line, shape, color, and texture.

The vigorous workshop atmosphere of my class rules out rigid course of study. Color charts and scales, technique exercises, mechanical perspective, and antique cast drawing never have been permitted to nip the art spirit in its

precious bud. Nor do I require the same assignments of every member of any class irrespective of interest or readiness. The method I used in my group of thirty-five students was that of individual contracts. Each student chose a minimum of six projects to be completed in the twelve week term. A memorandum check list was posted for constant reference and a budget of time arranged so that each student submitted work periodically. Following is the list with commentaries as presented during the opening meeting. Problems were introduced in the light of themes or ideas capable of much variation.

1. From architectural forms in the art building, design an abstract composition. Dramatize, simplify, and distort architectural elements emphasizing shape design rather than perspective. Work for bold contrasts of charcoal values.

An introduction to the theory of dynamic symmetry suggested new methods of design on diagonal directions. This problem was the only one required of everybody. It seemed wise because of the expected diversity of activity later to find an index to relative abilities. This common problem served to get acquainted too.

2. Abstract the shapes from any tools or machine parts. You may be inspired by anything metallic from hammers, saws, drills to a sewing machine or phonograph. Chalk or charcoal values of greys, black, and white.

3. Design a value composition using bones (made available by the zoology department) stressing the beauty you find in their forms. Experiment with a small flood lamp to cast sharp, dramatic light and shadow. Chalk and charcoal. See illustration.

Human vertebra, hand and foot bones, pelvis and rib bones were played with as interesting shapes in small layouts first. The designing took place in the layout rather than setting up the still life.

4. Using paper geometric solids (cubes, cones, pyramids, cylinders, spheres of varying proportions) and lighting them dramatically, compose a non-objective composition. Charcoal or chalk on a grey ground.

Some of these emerged more than a little suggestive of buildings of the future.

5. Arrange and paint a still life which has human interest and conveys a specific idea. Tempera.

The qualification of personality excited new interest in still life. No dusty, dull and labored arrangements of vases, drapes, and

bottles. Stress was laid on seeing the still life from an unusual angle so that plastic design was supreme over representation.

6. Using the shapes of various architects' materials such as triangles, T squares, ink bottles, pen points, erasers, compass, ruling pen, etc. create a composition of interlocking and overlapping shapes. Charcoal and terra cotta conté crayon on grey or buff ground.

A variation was made by one individual, a young woman minoring in science, who preferred using the shapes in the mechanism of a microscope. A music student found the inspiration for her very sophisticated abstract design in grey, gold, black and white from a French horn. These people learned to synthesize abstract space division with subject matter.

7. Compose forms from ledge and cliff rocks along the north shore of Lake Superior into beautiful light and dark design. 6B graphite stick, lithograph, or charcoal.

This was a more exciting approach by far than landscape in the usual sense.

8. Enlarge and design composition a detail of a form in nature. Try to achieve a "bug's eye view" so to speak of the texture of a leaf, bark, petal veinings, fish scales, feather fronds, insect parts, crystalline structure, etc. Pastels.

Microphotographs were made available as reference material as well as the microscope and slides of the zoology and botany departments. These were starting points.

9. Design a composition featuring unusual perspective—abnormally high or low eye level, looking from inside out, floating in space, etc. No subject matter assigned. Medium optional.

One of the most original products was *Pin Boy's View*. (See illustration.) Others were *Inside a Radio* and *Dizzy Railings*. (See illustration.)

10. Express the quality of a particular human personality through hands or feet only. Medium optional.

This became more interesting with awareness of how sex, age, and occupation affected appearances—a ballerina's muscular legs, a violinist's wirey fingers, a negro's flat feet.

11. Make a graphic expression of one of the sympathetic emotions—a state of mind. Medium optional.

As an outcome of this problem, see the painting in oil by a somewhat introverted young man. (See illustration.) *Blind* was his way of expressing "lostness". *Portrait of a Headache* is also his work. (See illustration.)

12. Make a composition of nude or costumed figures symbolizing an abstract concept such

as joy, grief, fear, hate, jealousy, greed, pride, aspiration. Lithograph.

Especially successful were the drawings of the women students who had studied interpretive dancing.

13. Do a series of caricatures to convey a social idea humorously or satirically using line only and a minimum of detail. Pen and/or brush and ink.

14. Convey the atmosphere or a subjective personal impression of your own church. Pastels and charcoal.

One student created a design suggestive of the various sensory stimuli which made his religious experience memorable through light, color, sound, and odor.

15. Make a self-portrait not with the aid of a mirror but from memory and self-knowledge. Medium optional.

In the foregoing problems the students learned to control such mediums as charcoal, pastels, ink and wash, tempera, graphite, lithograph, etc., with reference to the immediate idea . . . in context, instead of by isolated exercises.

Compositions were always physically as large as the appropriate type of paper would permit.

It will be noted that each project was sufficiently elastic in scope to permit and stimulate a good deal of individual initiative and enterprise in its development. The comprehensiveness of subject matter may also be observed . . . from the concreteness of still life to creations entirely subjective such as *Blind*.

I encourage a student to play with his idea . . . to thoroughly explore by numerous little layouts the probable and improbable ways it might be expressed. Occasionally I drop a pertinent magazine article on his desk or refer him to the work of a particular contemporary who has handled a similar idea more expertly. When I see a student getting stale I tell him to let up for a bit and talk out his difficulties with some other lively minds who may give him a new slant. He returns to work refreshed by the exchange of opinions. The success of such conferences is oftentimes dependent on my own close acquaintance with the students and their appreciation of each other.

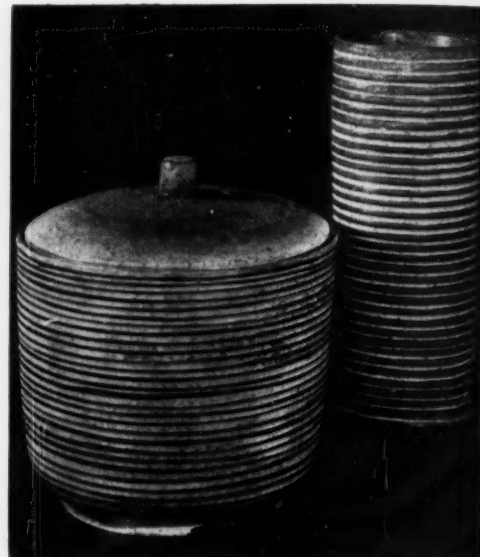
I want to see the student-artist stand on his own feet by being put on his resources from the earliest stage of his professional education. I hope to thus force him to feel more deeply, live more sensitively, and to think through what he has to say in a fluent, graphic statement that is peculiarly his own.



Pitchers by Eileen and Rossi Reynolds. One glazed in turquoise, one in gray-blue, with earth tones showing through.



Jar decorated with incised surrealistic decoration by Rex Mason.



Stoneware jars by Laura Andreson. Jar with cover decorated with parallel lines in copper luster. Tubular jar shows gunmetal ridges.

PACIFIC COAST POTTERY IN *Review*

By ELISE MANNEL

● Six years ago west coast potters were invited to exhibit at a Pacific Coast Ceramic-Sculpture and Pottery Exhibition sponsored by Paul Verdier and the City of Paris, San Francisco. The show was organized by Beatrice Judd Ryan of the Art-in-Action Shop and juried by eminent authorities in ceramics. It exceeded all expectations, not only in the high quality of craftsmanship displayed, and in its versatility, but in the eager response of the public. So Mrs. Ryan, who has been actively encouraging western craftsman for a long time now, decided to make it an annual affair, comparable in the west to the yearly ceramic exhibition at Syracuse on the east coast.

This year, at the sixth annual showing, a jury of five selected the work of 79 ceramic artists of the Pacific Coast, from Eugene, Oregon, to southern California. Their work comprised the finest exhibit of ceramics yet assembled at the annual.

In line with their objective—to stimulate appreciation of fine craftwares in western homes and to influence young Mrs. America to choose modern tableware and other ceramic pieces in terms of her own living needs, rather than to ape the conventions of her grandmother—many of the entrants priced their wares within reach of an average budget. Sales were numerous. One of the most interesting trends in this year's show, in contrast to previous exhibitions, was the predominance of stoneware. Much

less highly glazed pottery in brilliant color was in evidence than in previous years. Natural bisque and earthen tones prevailed, although some porcelain, lustrous in color, like the red vases of Elena Netherby; some pottery and figurines glazed and decorated in high colors, like those by Beatrice Wood; and numerous examples of modern underglaze decoration and applied design, like those by M. Purkiss, William Manker, Olin L. Rasmus and others showed fluent mastery of the techniques involved. Small sculpture showed a wide diversity of approach: animals and figurines, representational and abstract treatment, glazed or unglazed finish.

This year's jury included: Laura Andreson, head of the ceramic department at U.C.L.A.; Whitney Atchley, industrial designer and head of the ceramic department at California School of Fine Arts; Ruth Cravath, instructor in sculpture, Dominican College, California School of Fine Arts and Mills College; Edith Heath, professional potter; Beatrice Judd Ryan, organizer and curator.

"We attribute the unusually high quality of form and workmanship shown both by the sculpture and pottery, to the fact that leaders in the field of ceramics and design, teachers in universities and colleges, rather than commercial potters are represented", said Mrs. Ryan. The work of many well-known teachers of ceramics, sculpture and design, was included in this year's show.

LIST OF PRIZE WINNERS

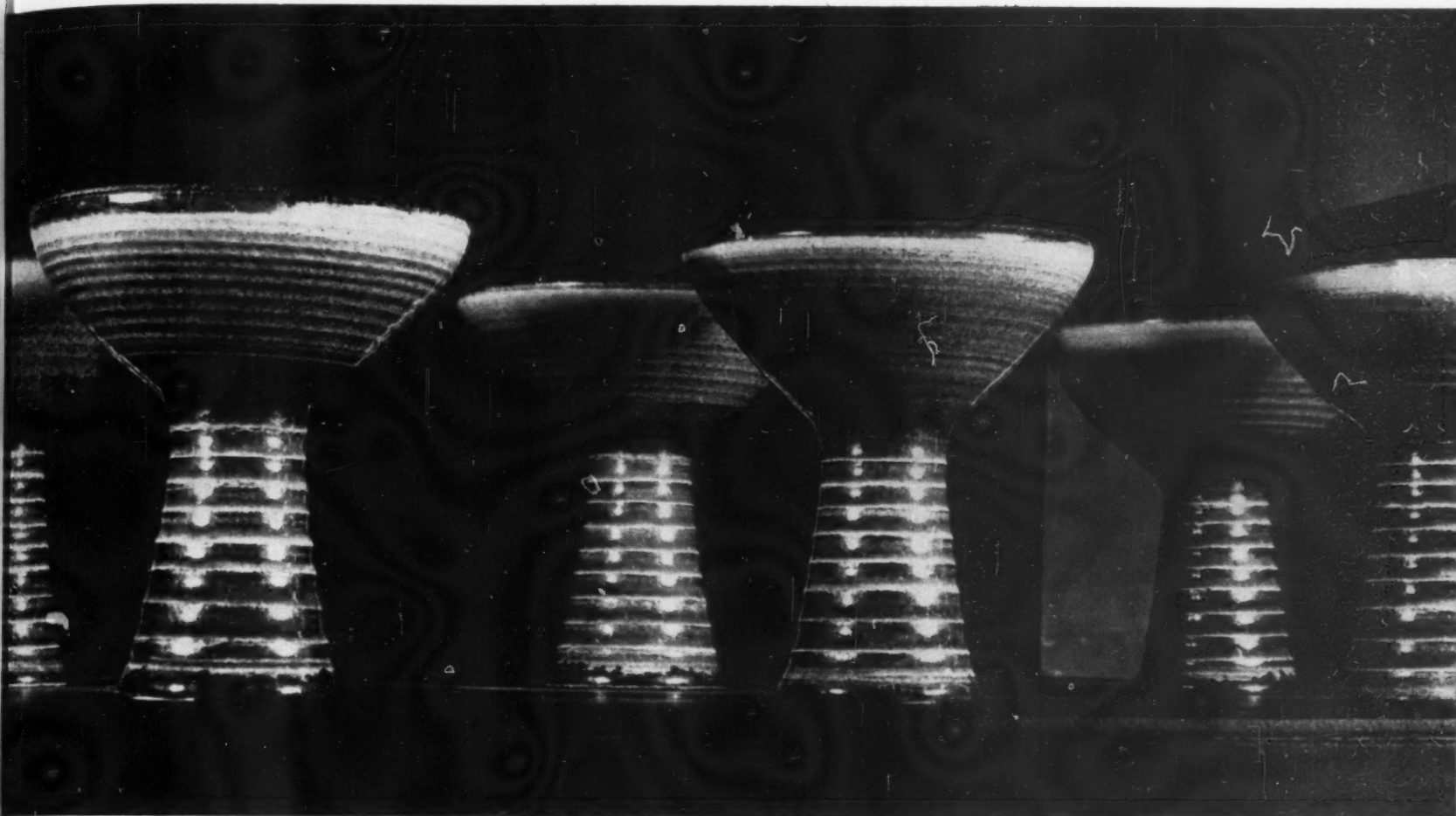
Mary Lindheim, San Francisco—1st Award in Pottery: Liqueur Set, Casserole Set, Tea Pot, Candy Box, and Vase.
Carlton Ball, Oakland—Honorable Award in Pottery: Black Bottle.
Elena Montalvo Netherby, Oakland—Honorable Award in Pottery: Large Jar.
Eva Nathanson, San Jose—Honorable Award in Pottery: Decorated Bowl.
Antonio Prieto, Oakland—Honorable Award in Pottery: Vase with figures.

Allied Potters—Barbara Wuest and Tommy Thompson, San Francisco—Honorable Award in Pottery: Decorated Plate.

Mary Fuller (Rubenstein), Berkeley—1st Award in Sculpture: African Woman.

Lillian Kendall, Fairfax—Honorable Award in Sculpture: Curtain Call.

Eugene Gershoy, San Francisco—Honorable Award in Sculpture: Dancer.



SET OF BOWLS FOR FRUIT CUP OR SHERBERT SHADED IN STRIPES OF OLIVE GREEN AND BROWN. BY EUNICE PRIETO

BREAKFAST SET BY WHITNEY ATCHLEY. BISQUE TONE SHADED WITH CINNAMON BROWN. COFFEE CUP COVER TURNS OVER TO MAKE ASH-TRAY. DISH COVER BECOMES FRUIT DISH WHEN REVERSED.





STUDENTS AT COOPER UNION WORK WITH PREPARATORY PROBLEMS IN THREE-DIMENSIONAL DESIGNING

The fact that the basic purpose of display is to merchandise and to convey a compelling message does not alter its status as a design form. Laws of organization that apply in basic design are also exercised in display.

● Even outside of the specific profession of display work, display thinking is and has been the most widely practiced art of all time. For the purpose of display is to express and communicate visually a message which embodies in its "makeup" the personality that the displayer deems fit for the occasion.

In a sense a woman "making up" is practicing display art. A housewife selecting furniture is practicing display art. A business man selecting his letterhead is practicing display art. For all these choices will establish the visual touches which reveal the individual, express his character, and establish his personality and purpose.

When goods are displayed (aside from the merchandising aspect of the work) the nature of the display reflects the firm's outlook.

In the last ten years the use of display in merchandising has made tremendous strides, but a great deal of display work is being executed in a haphazard form because of the shortage of competently trained men in the field.

The extensive scale on which display is practiced in the promotional scheme of modern industry today justifies a summary of the educational means of guiding those interested in following this profession. And whereas the advertising program of a firm commands a large appropriation to permit the advertising agency to plan and implement a long range program, display expenditures have been small in comparison, and the means employed have necessitated the use of second hand help and "of the minute" means.

To begin with, display designing has been confused with the idea of beautifying a window. In the average trimmer's mind

DISPLAY DESIGNS

By DIKRAN DINGILIAN

Instructor in Plastic and Display Design,
Cooper Union Art School, N. Y.

Display Consultant, James Lees & Sons

this beautification is carried out by the use of stock display accessories such as artificial flowers, tree trunks, picket fences, chirping birds, hearts, lambs, ornamental stands and other mass and semi mass-produced items which have worn themselves thin by indiscriminate and repeated use, regardless of the nature of the merchandise. Very often also there is no connection with the advertising plan of a firm and its display program.

In the course of casual conversation, the display director of one of New York's leading department stores remarked recently that so many youngsters, attracted by the glamour of the store's reputation, apply for positions without proper design preparation.

The feeling also exists that a short display course will prepare anyone for display work. It is true that a great many professionals have arrived at their competence by the hard road of experience; but, all things being equal, creative and sound thinking in display requires potent design talent, aggressiveness, practicality, and imagination, plus broad-gauged design training.

The purpose of display is to sell, to create appeal, to educate, to bolster a firm's stature and create good will. A common abuse resorted to by the ambitious window display man is to take his window designing assignment as an opportunity to exercise the technical virtuosity of a more personalized "beautification", which, no matter how novel, has no connection with the merchandise nor with the associations that should linger in the observer's mind relating to the merchandise.

Just as the set designer weaves his idea to the theme of the play, just as the illustrator carries out the purpose of the advertising message or the author, his thesis in a book, and just as the poster designer conveys the specific message of the poster, just so is the display designer doing a valid job when he applies his imagination, his psychology, and his thinking and styling to the specific nature of products being displayed. He has no business to impose an external idea as a means of pleasantly filling up space.

The operations of the display designer constitute a more cumbersome assignment than those assigned to the advertising artist. After the preliminary sketches are completed and approved, the display idea must be executed three dimensionally. Forms must be scaled and built to take their proper position and contribute their touch to the plan of the organization. The proper material and the proper technique must be employed so that the point of emphasis—the merchandise—is brought out in its proper setting; and so that no part of the display takes undue attention from the purpose of the job as a whole. The understanding of three dimensional designing is inherently tied with the understanding of materials and the command of plasticity and space. The



DIKRAN DINGILIAN SHOWN WITH A CHARACTER FROM AN ELIZABETHAN COMEDY, AND THE CHARACTER'S CREATOR, IN A COOPER UNION ART SCHOOL DISPLAY STUDIO

fact that the basic purpose of display is to merchandise and to convey a compelling selling message does not alter its status as a design form. Laws of organization that apply in basic design are also exercised in display.

Stated simply, one contemplating display work should strive for the following prerequisites:

1. A fluid ability to organize color relationships—just as would a painter or textile designer.
2. Understanding of form: the ability to discern character in a work of art.
3. Understanding of materials, as in industrial design and architecture.
4. Understanding of structural methods, as in carpentry, metal work, plaster work, etc.
5. Ability to draw, to draft, and to have command of the common forms of three dimensional projection and rendering.
6. Understanding of lighting and staging, as in stage design.
7. Knowledge of tools and techniques employed in the treatment of many materials and substances, raw and finished.
8. Experimental acumen—to see qualities in materials and new structural possibilities.
9. Knowledge of the history of art, understanding of styles and the art expressions of different countries and periods.
10. Flair for showmanship.
11. Knowledge of merchandising and selling.
12. Knowledge of psychology.
13. Ability to organize imaginatively, creatively, legibly.



A Spring window by Stanley Glaubach, a pupil of Dikran Dingilian, instructor in Display at The Cooper Union Art School, New York

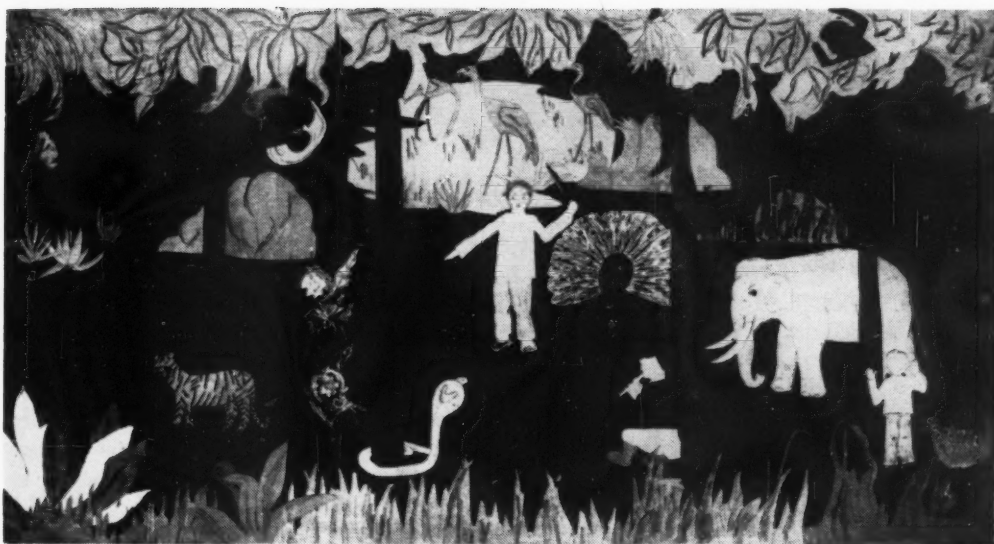


The proper material and the proper technique must be employed so that the point of emphasis—the merchandise—is brought out in its proper setting. Dingilian's students here work with wire, plaster, paper and paint to discover the display possibilities of these materials

Art Enrichment

THROUGH TRANSCRIBED RADIO DRAMATIZATION

By MARIE H. STEWART
Assistant Director of Art Education
Indianapolis, Indiana



Above: Cut paper Jungle Composition.

Below: Painted Jungle Composition.

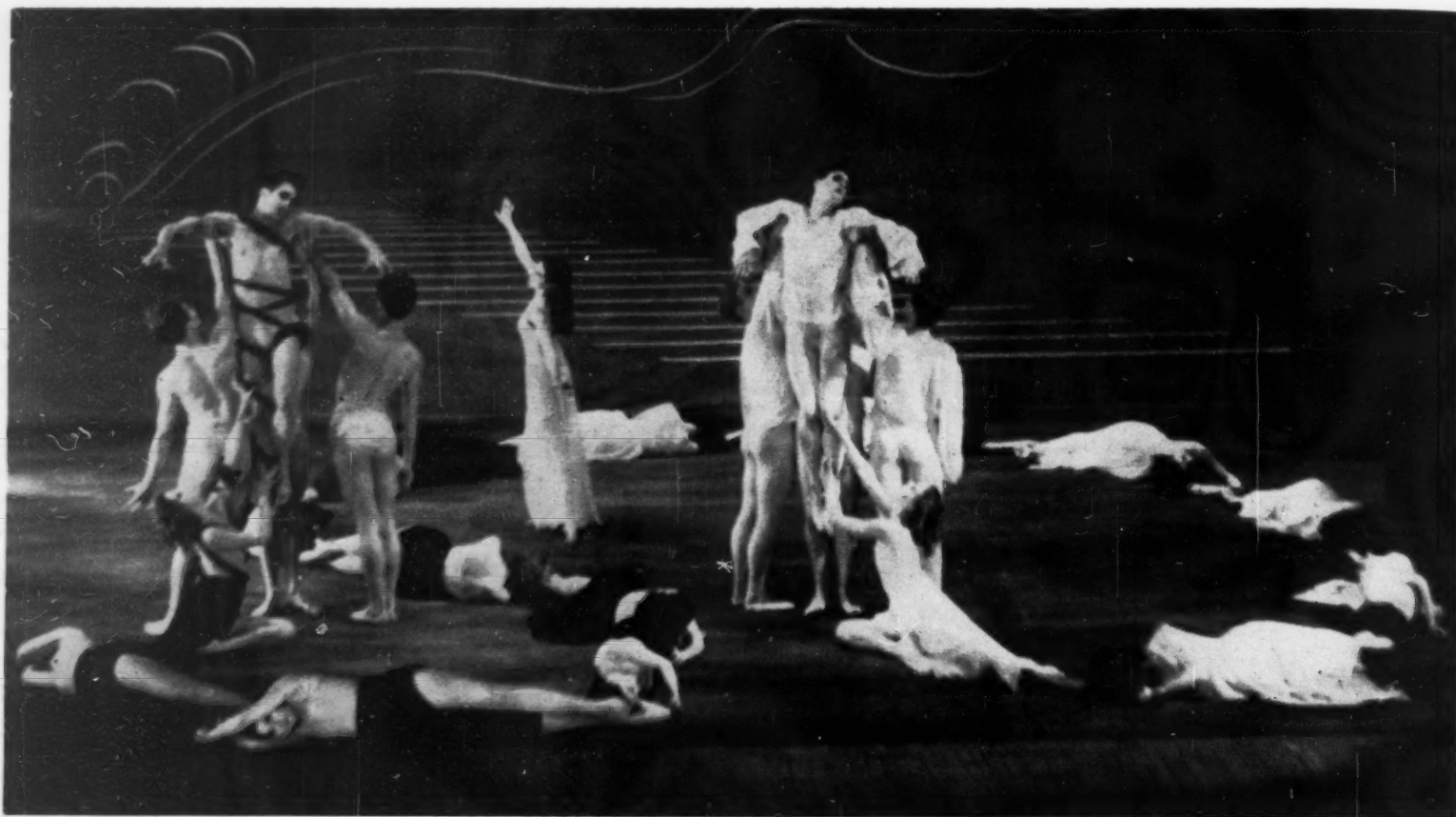


● So often in modern art education today, the children are inspired by the daily school program and they have an urge to express themselves creatively. Such was the instance in one of our schools when all of the children listened to a recorded program. At the appointed time the words, "The Gift of the Forest" floated pleasantly into the classrooms of the Otis E. Brown School one day last winter.

The children had been prepared sufficiently for the program. They knew the scene of action was in a jungle in India. They knew the names of the characters and difficult words as Bim, Rewa, Jal, Bukara, roti and cobra. For the reader who is not familiar with the story of "The Gift of the Forest", it is an account of the experiences of a little Hindu boy named Bim who went into the great jungle with his cousins. The boys wanted to take weapons, but Bim insisted on taking only his reed flute, his protection against wild animals. While the Hindu children were in the jungle, real sounds of monkeys, birds, the wild peacock and other animals were heard. The climax of the trip to the jungle was reached when the sound of the venomous cobra was heard. At this point of danger, Bim played sweetly upon his reed flute and charmed the reptile, thus permitting the children to return to their homes safely.

The program was stimulating to the listening school children. It not only created interest in the story, but in science, social studies, music, literature and art upon which it touched. The children in the primary grades drew pictures of jungle animals, especially the cobra; in the intermediate grades the children made illustrations of Bim in the jungle. The Junior High School pupils painted pictorial compositions of the forest; made designs for prayer rugs and panels. Their block printed designs showed a definite influence of the Hindu art.

Later, the city principals and teachers interested in radio met at the school upon the invitation of the principal, Mr. Sunthimer, to experience the demonstration of the recorded dramatization of "The Gift of the Forest". The children's art work was on display in the home rooms. This meeting was held with Miss Young, Consultant in Radio, members of the AER and others for the purpose of evaluation, discussion and most of all appreciation. The teachers felt that the program for the children was stimulating, worthwhile and valuable as an "all-school" teaching unit. The scope was sufficiently large enough to include help from teacher chairmen of the school, help from the library staff and the art department of the schools. From the viewpoint of art education, the recorded program is stimulating to the imagination. While the interest of the children is high, the teacher of art has an excellent opportunity for teacher-pupil planning and for giving guidance in art effectively.



Picture shows: The final scene from the "Dante Sonata", with Robert Helpman on the left as the leader of the forces of evil. Margot Fonteyn (center) and Michael Somes (right), as the leader of the forces of good. This ballet was presented in Holland by the Vic-Wells Ballet before the outbreak of the war. They narrowly missed being captured when the Low Countries were invaded by the Germans, but managed to reach England, where this ballet has met with great success.

BALLET DESIGN

By MICHAEL AYRTON

Michael Ayrton designed the decor and costumes for Andree Howard's "Le Festin de l'Araignee", and the recent Covent Garden Production of Purcell's "Fairy Queen".

In the war 1914-1918, ballroom dancing was popular in Britain as a recreation, but as a serious act was almost unknown. In particular the ballet, which had long ago found talented exponents and an enthusiastic public on the continent of Europe, was known in Britain only in the music hall form. During the last twenty years, however, ballet has grown immensely in popularity, and the pre-eminence which once belonged to the Russians can now be claimed by a British company, the Vic-Wells Ballet.

● Designing the scenery and costumes for a ballet demands from the artist a rather different technical and practical knowledge from the designing of a "straight" play: the limitations are very much greater, but there is much more scope for producing exciting and beautiful effects in ballet decor than is usually found in the more static forms of theatrical production. A major consideration when designing scenery (and one that holds good for every kind of production on almost any stage) is the line of sight from the various parts of the theater in which the ballet is to be performed; a difficulty which, it is hoped, will be very much reduced as new theaters are built by people who are aware of the possibilities of theatrical design.

In the New Theater, St. Martin's Lane, London, which was the wartime home of the Sadler's Wells Ballet Company, the full up-stage height can be seen only from the stalls and the first few rows of the dress circle. This is true in most theaters and consequently only about one-third of the audience are able to see the whole of the scenery, and a large percentage of the spectators are unable to see more than a small part of the back cloth. It is therefore important that the artist arrange his design so that his effect is gained mainly by what is painted in the center of

the bottom third of the back cloth, the remainder of the cloth being supplementary, but still an artistic whole.

The other two main limitations are variable and are dependent on both the size and shape of the actual stage and on the requirements of the choreographer. Obviously there must be more floor space for the dancers, who are to be in fairly fast motion, than for actors who may sit round a table for most of a scene, and obviously the clothes worn must allow whatever movement the choreographer desires, without losing their character or effect as costumes. A rare case of a costume actually limiting movement was in "Le Festin de l'Araignee", produced by Sadler's Wells in 1944 with my own decor. Two of the characters were dressed in tubular costumes which allowed them to move one foot only about twelve inches away from the other, but as they were playing insect grubs they were only required to shuffle and wriggle. The majority of ballet costumes must allow for almost unlimited movement of all the limbs.

Because of the extreme smallness of the stage of the Mercury Theater, which is their headquarters, the Ballet Rambert, which is regarded by many as the home of modern ballet in England, has been prevented from doing any really outstanding decor, although the company has done very good work in keeping up a varied repertoire and is worthy of great honor for having been the original home from which the best British choreographers and many of the leading British dancers have come. They have also been lucky in that, due to the small and compact auditorium, line of sight presents no problem to their designers. Certain of their productions have however contained notable costumes, such as those of Nadia Benois for "Lady into Fox".

The Sadler's Wells Ballet Company on the other hand, has been very enterprising and far-seeking in its choice of designers for the ballets it has presented since the outbreak of war in 1939. These number sixteen original ballets, four revivals and one opera-ballet-masque, Purcell's "Fairy Queen" which was staged at Covent Garden in December 1946. This latter work, intended to bridge the gap between the existing organization of the ballet and the newly founded opera company, was the first full-scale revival of the 17th century masque, and contained ballet and songs grafted upon a version of Shakespeare's "Midsummer Night's Dream". In effect it was a pantomime of a graceful and particularly English kind. The decor, based on the designs of Inigo Jones, was entrusted to myself. In addition to the revivals numbered above the ballet at Covent Garden has recently been enriched by the presence of Leonide Massine who restaged, with British dancers but with the original scenery and costumes by Picasso and Derain, two ballets celebrated in the Diaghilev era—"Tricorne" and "La Boutique Fantasque". Three of the new productions were designed by three of the most important of contemporary British painters, whose work is not seen to disadvantage even in the company of the revived ballets of those masters, Picasso and Derain, whose designs were among the most famous in the Diaghilev repertoire.

Early in the war, in circumstances of extreme difficulty, Sadler's Wells presented "The Wanderer", with scenery and costumes by Graham Sutherland. The two backcloths which constitute the whole decor are marvelously in tune with both music and choreography and, by themselves, they are beautiful scenery; but unfortunately through lack of practical experience Sutherland had failed to realize the limitation of the line of sight. This reason, coupled with the fact that the costumes are not sufficiently related in the first and last scenes, nor designed for movement in the second scene, made the whole less entirely satisfactory than could have been hoped from the designs on paper. It is earnestly to be wished that Sutherland will soon be given the opportunity to employ his hard-earned experience in the creation of a new ballet.

Edward Burra, another English painter of wide repute, who had the experience of two previous ballets—"Barabau" and "Rio Grande"—behind him, was responsible for the decor and costumes of one of the most successful of the recent Sadler's Wells ballets,

"Miracle in the Gorbals". The act drop of rusted hulks and dirty tramp steamers is a contemporary theatrical masterpiece, and the scene itself, a built set, unusually three-dimensional for ballet, to meet the requirements of the choreographer, is a drab and gloomily convincing representation of Glasgow tenements. The costumes are provocatively tawdry and thoroughly in keeping with the mood of the ballet. Whatever criticisms of the basic set design may be made are relative to the producer rather than to Burra himself, and even then they are few.

Leslie Hurry, a wartime newcomer to ballet, is responsible for one new ballet, "Hamlet", and one revival, "Swan Lake", both of which show promise of Hurry's becoming a first rank theatrical artist. He has an acute dramatic sense, his costumes, for "Hamlet" in particular, were superlative but in scenery he tended to overcrowd and over-ornament, with the result that the cloths distracted the eye and detracted from the clarity of the movement of the dancers. His decor for the revival of "Swan Lake" was simpler in conception and he was entirely successful in binding together the somewhat unwieldy structure of this long, three-act ballet with the consistency of his design. The lake scene itself is the best individual setting in the ballet.

It is disappointing that John Piper, whom one would expect to be an English painter particularly suited to fine ballet design, was not more successful in his first ballet for Sadler's Wells, "The Quest". The story is a long and not entirely satisfactory version of the St. George legend, based on Spencer's "Faerie Queen". Piper's first scene is by far the best—finely conceived and beautifully executed; the final pastoral and apotheosis are relatively successful, but the intermediate scenes are not what one might have hoped, and the majority of the costumes are, unfortunately, poorly designed. It is to be hoped that Piper, like Sutherland, will be called upon to design more ballets, for even in "The Quest" there is promise of fine things.

Recently his designs for Benjamin Britten's opera "The Rape of Lucretia" show him as having mastered the limitations imposed by the theater, and the work has both strength and coherence.

Early in the late war "Coppelia" was presented in its entirety with new decor and costumes by William Chappel. Chappel, like Hugh Severson who designed "Promenade" in 1944, is an excellent designer of costumes for divertissement, but his scenery has never been so successful. Stevenson's "Promenade", a ballet in Regency costume, is exquisitely dressed, fulfilling all the requirements of period costume and ease of movement, but the

(Continued on page 23)



THE BALLET, HAMLET, WAS PRODUCED IN 1942 WITH CHOREOGRAPHY BY ROBERT HELPMANN, MUSIC BY TSCHAIKOWSKY AND DECOR BY LESLIE MURRY.

THE MODULOR

Text of speech delivered by LeCorbusier, the famous French architect, before the annual convention of the American Designers' Institute, introducing for the first time his new method of proportions.

by LeCORBUSIER

● Today, a new problem presents itself to technicians in the building field. It is the problem of prefabrication. Or, more particularly, it is the problem of determining the **dimensions which are to be given** to the great mass of prefabricated objects: to the objects themselves and to the objects that are to contain them. The problem is a universal one, for the objects may have their origin at any source, and their utilization may be realized everywhere. America, Europe, Asia, Africa, Australia, may be the producers and they may be the consumers, the exporters as well as the importers.

In view of this, it is natural that those men whose concern is with efficiency and harmony should be disturbed by the lack of a universal instrument of measure. There has already appeared the need for universal agreement on a single standard by which to regulate the machine production of certain objects.

Efficiency and harmony are the two poles we try to reach: **Efficiency** is the primary unit of attainment for all who deal with dimensions, those dimensions given to the objects and to their containers, so that at all points on the globe, production and consumption will be in accord. It is possible to see that in many of our present-day difficulties the lack of such unity brings disorder and waste, in short, inefficiency.

Harmony is found in the extraordinary and unlimited variety of relationships that exist in mathematical proportions, for such is the resplendent wealth of numbers. Especially is it the wealth of the Golden mean, from which are derived those extraordinary and apparently limitless measurements of proportion taken from the dimensions of the human body and which combine, so to speak, 'the human figure and the mathematical event.'

The phrase—'Out of uniformity, one day boredom was born'—expresses a threat that up to the present seems to challenge mass production. But from the truths inherent in the dimensions of the human figure—in which the Golden mean is expressed—a scale, promising limitless series of proportions, can be obtained which brings to visual perception what the Pythagorean scale of the sixth century B.C., the Zarlino scale of the sixteenth century and the tempered scale of Bach, eighteenth century, brought to auditory perception.

For several centuries, on the disposition of the sole seven notes of the tempered scale, which mark the most advantageous moments of the human auditory system, Bach, like Beethoven, Berlioz, Franck, Debussy and Stravinsky, was able to reach the very depths of auditory perception. In a parallel sense, it may be justly said, in so far as mass-produced objects are concerned, that a scale pertaining to the visual preceptions will some day be used to the profit of the whole world, thus we shall happily bring to an end the approximations and the uncertainties, the heterogeneity and the inconsistency of our present systems of measure, which are continuous points on a line and which by their very nature cannot crystallize into any form.

Such a scale is the MODULOR which we introduce. Each of its measures is allied with all its others, so that it may be said to recapture that unity of harmony and efficiency which was the secret of past ages, the secret of Egypt, of Pythagorus, and so on through time to the eighteenth century when a decline becomes apparent.

The harmony recaptured by the MODULOR would be without salt if it were exclusively mathematical. Happily it is in intimate accord with man. Based on the Golden mean, which is found in the proportions of the human body, it establishes an essential bound, as we shall demonstrate, between the pure mathematical event and the determining factor of the building field—to construct a shelter for the body of man.

This rule is derived from a mathematical function related to the Golden mean series. It is a MODULOR. From the measures of proportion it provides, we can derive extraordinary combinations.

But, first, let us consider a basic dimension upon which to establish its values. It is clear that the human stature will provide this measurement; but what specific measurement of height are we to adopt?

Any consideration of this question must, first of all, anticipate what will be the **use** and who will be the **user** of the MODULOR. Since the MODULOR will provide an abundance of measurements useful to the building field, and, more particularly, since it will guide and condition prefabrications, we must consider the place where these prefabrications will be made. Will they be the products of the industrial countries? Of America? Of Europe? Of Asia? where two systems of measurement rival with one another: the foot measure of the Anglo Saxons and the metric system of the others. Human stature, too, on which the primary measurements of the MODULOR are based, must be considered; it varies in different parts of the world. The standard adopted must be suited to short people, if it is to be suited to tall people. A basic measurement of SIX FEET, 72 inches, is adopted here. It is believed to be typical of the stature of the northern peoples. Its metrical equivalent is 182 cm 9. By deduction, from this basic measurement, the values of the MODULOR are determined as:

Solar plexus 44" 498; or 1130.3 m/m

Upraised arm 88" 997; or 2260.5 m/m

These three values, taken from the position on the human figure of the top of the head, the solar plexus, and the extremity of the fingers when the arm is raised, determine the gradations.

Practical Applications

In its practical application to the known requirements of a problem, the MODULOR can be seen as the materialization of a linear event. For example, the MODULOR can be seen as a ruled ribbon, printed or engraved, rigid or supple, capable of being either rolled or folded. One of its sides reproduces in **true scale** the MODULOR gradations between zero and 2.26 meters (89 inches), the length determined by the height of the man with upraised arm. Each of its divisions and sub-divisions are made according to the laws of proportion governing the whole. In the hands of the architect, the engineer, of the industrial designer, of whoever deals with the problems of design, the MODULOR brings an immediate materialization of degrees of proportion, inherent in which are a 'real flowering of the harmonic combinations of the Golden mean.'

The other side of the MODULOR reproduces the gradations on two scales:

1. An ARCHITECTURAL SCALE, at a reduction suitable to architectural projects;
2. A TOWN PLANNING SCALE, at a reduction suitable to the projects of urbanism.

MODULOR proportions can also be translated into numerical tables, giving the exact dimensions in both meters and feet, up to, let us say, 1500 feet. From these, the designer would be enabled to apply the MODULOR system of proportions to meet requirements on any scale.

Thus it provides a series of measurements of proportion, capable of usefully guiding and conditioning all sorts of projects in one building field, whether the design problem is on the scale of the smallest household objects, or on that of city planning itself.

It provides a rule of harmony on which to base the products related to building and through which to create a universality of dimension, particularly among those objects planned for prefabrication. The wealth of the combinations it offers precludes its being used as a tool of uniformity.

The MODULOR is a work tool, and as such, it is a companion to the compass and the pencil.

"It is a language of proportion which makes evil complicated, and good, simple."—Prof. Albert Einstein, Princeton University.

INDUSTRIAL DESIGN IN RETROSPECT

By ROYAL BAILEY FARNUM

• No subject can be more challenging to this and other countries of the world or more important to the economic welfare of the peoples of our own and other nations than the one which constitutes your profession, Industrial Design. For we now know all too well that the welfare of the world must in very large part depend upon both national and international trade, which in turn must rely upon product design in all its phases if success and, therefore, peace is to be achieved.

In a post World-war era of speed and invention and consequent rapidity of change it is not surprising that during the last twenty-five years the scenery on the stage of art and utility has been constantly shifted from a businessman's fear of design contamination to a frantic demand for the designer's services.

No great movement any more than any fine design, springs full grown into being without long preparation and slow growth behind it. It is the warmth of the good old mother hen prolonged over some period of time that finally hatches the chick. And so with this industrial design movement there had been a lot of agitation both here and abroad for many years before the industrialist was awakened to its possible value.

As early as the middle of the 18th century some manufacturers up in the Commonwealth of Massachusetts pricked up their ears and gave vocal expression to the idea that at least a course in drawing and design in the public schools would help educate for better craftsmen in the industries. No doubt they were influenced by the great London Exposition of 1851 when British manufacture began to take on new meaning. It was the period when it began to dawn on some people that while the machine was tending to supplant human labor and skill of hand at the same time it was producing pretty terrible looking products.

Up in the Bay State they passed an act making drawing a required school subject and later in 1873 the state established an advanced institution, beyond high school, to train teachers for this new course of study. Bear in mind that this was the first and wholly state supported art school in the country, set up primarily to benefit design in Massachusetts products of industry.

Shortly thereafter came the American Centennial Exposition in Philadelphia. This show brought the question of design and utility into sharp focus and demonstrated the need for greater application of design if this country was to compete with the products from abroad. Alas, however, design in those days meant primarily period style and superficially coated historic ornaments.

Two leading schools today are the direct result of the Exposition expose, Rhode Island School of Design and the Philadelphia Museum School of Industrial Art, both in textile as other industrial centers.

At this early date decorative design was the sole art consideration of manufacture, and historic styles and ornament appeared both in advertising and on the product. Functional design as a problem of the artist was unheard of. Slowly but surely, however, the heat was continuing to permeate the picture. Foreign competition, expositions, art education in public schools, and in-artistic American forms of utility were fomenting unrest. I am not certain but one might argue that advertising tools took the lead in projecting the newer ideas. Certainly a few merchants and manufacturers took noble chances and created new forms. Then advertising artists went to town glorifying them. The background was prepared for a new scene.

Twenty-five years ago many new actors began to fill the stage for a sympathetic audience. Almost as if it were a new awakening articles began to appear on every hand. To be sure the "Art in Trades Club" had been established since 1906, the Art Alliance had been organized since 1914 and in 1918 Dick Bach blos-

somed forth with an address before the American Federation of Arts on mobilizing the Art Industries. Unfortunately it became buried when it was reprinted in the Columbia University Quarterly, for who, outside the rarified circles of collegiate institutions reads their publications?

But the play was moving for in the next year the Rochester Chamber of Commerce was invited to cooperate with the St. Louis Art League "to assist in the promotion of the movement to awaken American manufacturers and businessmen in general to the necessity of providing original designs in industry for the coming competition in domestic and foreign trade."

In 1922, twenty-five years ago, I became interested in finding out what two large merchandising firms had discovered concerning public taste at that time. I wrote to the Woolworth Company and to S. S. Kresge asking if there had been any noticeable improved taste in the American public to the extent of demanding simpler and less ornate objects of beauty and utility—I particularly stressed vase forms.

Woolworth's reply was, "It is the writer's judgment, after handling these lines for a number of years, that the trend of the thinking public is toward more artistic shapes and simpler designs with subdued and less ornate styles of decoration."

The Kresge Co. replied, "We find that the public is being educated to plainer designs and do not care for old styles, fancy vases and glassware that we formerly sold a great deal of."

Both companies further stated that the only class of people that called for the gaudy highly decorated ware were the foreign group in large manufacturing and mining districts.

From now on, with increasing momentum, trade journals, house organs, and current magazines issued addresses and articles on industrial design.

The twenty-five year period may well start with the second serious study made in this country in the field of Industrial Design. The first, a series of four large volumes, was issued by the United States Department of Interior, Bureau of Education, in 1885 and was entitled "Art and Industry". It was, however, devoted principally to the problem of education in art and industry from lower levels of schooling through the advanced technical colleges and universities.

The second study, entitled "Art in Industry" was made by the late Charles R. Richards and devoted most of its pages to an analysis of the trades and industries principally in and around New York City. It was designed to ascertain the conditions pertaining to American Art industries and their methods of operation.

Since then the recognition of art and design has been rapid.

Following is a brief list which demonstrates the increasing interest and understanding of the wedding of art and industry:

"Nation's Business" 1922

"The Museum, a Factory Annex"—Richard Bach

"Current Affairs" Boston Chamber of Commerce Journal

"Art and Industry"—1923—Henry Turner Bailey

"Atlantic Monthly" 1927

"Beauty the New Business Tool"—Ernest Elmo Calkins

"American Mercury" 1927

"The Machine and its Products"—Lewis Mumford

"American Review of Reviews" 1928

"Getting in step with Beauty"—Robert W. DeForest

"Rags" Paper Manufacturers 1928

"Beauty Invades Business"—William Edwin Rudge

Metropolitan Life Insurance Company 1928

"The Use of Style and Design in Industry"—a 44 page Brochure

(Continued on page 23)

Pictorial Record OF MISSOURI BY FOURTEEN ARTISTS

• The American Artists Group announces the publication of "Missouri—Heart of the Nation," a fascinating pictorial record of contemporary American life, created by fourteen famous artists. A kaleidoscopic view of the "Show me State" is presented in this collection of one hundred and six paintings. It is the first time that a group of artists have joined their efforts to portray the natural beauties, industrial activities and cultural characteristics of a single state.

The moods depicted vary from a pastorate of gently undulating farmland painted by Adolf Dehn, to the dynamic intensity of Ernest Fiene's interpretation of Missouri's industrial life. Aaron Bohrod's realism, Nicolai Cikovsky's expressionism, Frederic James' romanticism and Fred Conway's abstractionism combine to give a complete picture of big city life. Georges Schreiber, Peter Hurd, and Wallace Herndon Smith immortalize the hunters and sportsmen of the State. Fletcher Martin mirrors the greatness of the Mississippi River. While Fred Shane, Lawrence Beall Smith and Jackson Lee Nesbitt present famous landmarks and traditions.

In an introduction to "Missouri—Heart of the Nation," Charles Van Ravensway, Director of the Missouri Historical Society, writes that "this land 'where the rivers meet' is an enigma to many; a land of contrasts and subtle moods, of many races and cultures, of roaring cities and quiet rural communities . . . This collection comes appropriately at a time when Missouri finds herself in the spotlight of public attention . . . it will make real for the future the evanescent qualities of our time."

Comments by the Artists Who Contributed

HOWARD BAER: "The people I sketched lived in the oldest settlements of the Ozarks . . . they impressed me with their gaunt, sharp, strong faces, their clear, shrewd eyes, squinting through a web of humorous wrinkles. . . . In their faces were etched the lines of hard, rugged life and the simple dignity with which they met it."

AARON BOHROD: "I know my entries in the Missouri collection can be only an approach to the special and at times elusive character of Kansas City. The intermingled industrial, urban, suburban and 'country' atmosphere of the city could only be hinted at in my eight paintings. It would take a hundred to tell the whole story."

NICOLAI CIKOVSKY: "I spent most of my time in the city of Saint Louis, where I made many studies of the botanical gardens and Forest Park. . . . I also made a short visit to St. Genevieve where I painted the Mississippi Ferry Boat and a view of the quaint old town."

FRED CONWAY: "The pulse of a large city, with its exciting mixture of human emotions is evident in every street and sidewalk . . . though a person may have lived most of his life in the same city, it is forever changing, presenting different pictures . . . this poetical fantasy, with all its urgency, is the momentum which starts the play of shifting lines and colors. The painting then becomes an equilibrium formed upon the tense mixture of idea and pressures of painting, simultaneously translated to the demands of a flat surface."

ADOLF DEHN: "My main purpose was to tell as much as possible in ten pictures about the sweeping landscape; its fields and farms, its rivers and towns."

ERNEST FIENE: "I decided that Missouri, the 'Show me State,' can also be called the 'I'll show you state,' because everyone was anxious to show me the things I should see . . . in my series, the industrial background is represented by the paintings of the old Brew House and the making of corn cob pipes. Railroads, chemicals and mining represent the newer phases."

PETER HURD: "My trip to Missouri was great fun, and the warm hearted hospitable people I met around Mexico, which is the scene of most of the paintings, made the trip a special and unforgettable experience . . . it was thrilling and delightful to see so many prize winning aristocrats of the saddle horse world in their native habitat."

FREDERIC JAMES: "Being a Missourian, I am particularly happy to have had an opportunity to put some of my very personal and life-long observations of my beloved Missouri on record . . . what I have painted for the collection is a mixture of sentiment, experience and pride, executed in a Missouri manner—as literal as we pride ourselves on being."

FLETCHER MARTIN: "There was no intention to make this a complete and exhaustive documentation, but rather to convey, in some measure, the character of the rivers of Missouri. . . . My sketches were made for these paintings during June. . . . People were making friends with the rivers again after the alienation which occurs each spring. The mood was tranquil. All the people who came to the edge of the water, no matter how distracted, seemed to be touched by its magic and its strength."

JACKSON LEE NESBITT: "The auction scene which I have depicted is typical of auction barns throughout this section of the country. . . ."

GEORGES SCHREIBER: "While searching for subject matter within a radius of 100 miles from Springfield, I finally found what I was looking for right at the doorstep of that town, in a little village called NIXA . . . here I painted the hog killing, rabbit and mink trapping pictures and for typical scenic effect added the ubiquitous winter corn field. . . . I had come prepared to work in sub zero weather, but I found instead a January climate as warm as the people who live in it, who contributed greatly to my enjoyment of the Missouri assignment."

FRED SHANE: "The creation of the Missouri Collection should prove to be of great service to the state and the nation. If a similar plan could be carried out in all of the states, it would be an important contribution to the artistic consciousness and the intellectual maturity of our country."

LAWRENCE BEALL SMITH: "I always try to tie down into intimate terms any subject matter of a vast or panoramic nature, and my work for this collection is no exception."

WALLACE HERNDON SMITH: "I was born in St. Louis, and have roamed the hills of this state with a gun ever since I was a boy. I have the idea that we best portray the things that we know well and have been interested in for years."

BALLET

(Continued from page 19)

setting itself is weak and uninteresting. The same stricture may be applied in some degree, to "The Prospect Before Us", an eighteenth century ballet of immense gusto and well-deserved popularity. The action takes place in the theaters of two rival impresarios and the use of an undressed stage, without scenery, is very successful in the rehearsal scenes. What cloths there are, however, purport to be "after Rowlandson", and the designer, Roger Furse, has taken this as an excuse for an enlarged water-color technique which is, particularly in the act drop, very remote from the biting line and exquisite wash of his distinguished model. The costumes, however, are charming. Even in his most recent ballet, "Adam Zero", which was produced a few months ago, Furse, though he handles the complicated mechanisms of the Covent Garden Opera stage with consummate brilliance, loses half the power of his conception by allowing the sets—what there are of them—to be vaguely Georgian where they should have been hard and almost cubist to suit the ballet itself, which is reminiscent of the blood and iron of 1920's "experimental theater".

The rostrums and flats are placed in position during the action of the ballet, and every conceivable device is used from the undressed stage, as in "The Prospect Before Us", to the final dance of death on the bare stage before plain cyclorama. This latter is a tremendously impressive moment on so gigantic a stage as that of Covent Garden.

My criticism of Furse's rather loose technique also applies in some measure to Oliver Messel, who must rank as a designer of some of the most elegant settings in the contemporary British theater. The first scene of his "Comus" seems to me to lose much in its enlargement from what must be a charming drawing, but the whole ballet is impeccably designed in depth and is splendidly costumed. Messel's latest ballet is the revival of "The Sleeping Princess" with which, in February, 1946, the Sadler's Wells Ballet Company opened its first season at the Royal Opera House, Covent Garden, which has subsequently been their headquarters.

The late Rex Whistler, who was killed during the last year of the recent world war, is a great loss to the English stage. He was capable, perhaps more than any other designer for the English stage since Lovat Fraser, of knitting scenery and costume into that complete unity the word "decor" implies. The pre-war production of "The Rake's Progress" was perhaps his greatest work, but both "The Wise Virgins" and the revival of "Le Spectre de la Rose" are perfect examples of his sensitivity and mastery of the medium.

Certain of the ballets produced during the 1939-1945 war are no longer in the repertoire, for various reasons. Of these "The Birds", with scenery and costumes by Chiang Yee, is a loss more for the decor than the ballet as a whole. The commissioning of this artist was an excellent notion and the resulting *Chinoiserie* exactly suited this light divertissement.

"Orpheus", designed by Sophie Fedorovitch, cannot have been allowed to disappear for reasons connected with her decor. "Orpheus" was, in my opinion, on a par with Miss Fedorovitch's earlier successh "Nocturne" in grace, elegance and delicacy of color, and the brilliant use of drapes and masses of transparent gauze was a highly successful and necessarily inexpensive device. Sophie Fedorovitch's other wartime ballet, "Dante Sonata", is so simple in design as to be almost dull. True it complies with all the technical limitations and is a negatively effective background for Ashton's choreography, but it fails to take advantage of the immense possibilities of the subject. However, in her most recent production, also with choreography by Ashton, a very similar austerity of design is triumphantly successful. "Symphonic Variations" built upon the music of Cesar Franck is so exquisitely simple in choreography and so limited in cast—a cast of only six dancers, for which Miss Fedorovitch has designed her finest costumes to date—that the plain cloth and wings in pale green and white serve their purpose perfectly.

Ashton's most recent ballet "Les Sirenes", an Edwardian comedy of the seaside is one of the least successful of any in the repertoire from the point of view of design. Cecil Beaton's scenery and many of his costumes were ugly, incompetent and amateurish. However, no company is capable of avoiding all errors of taste and the occasional failure does not greatly detract from the general level of excellence.

To sum up I would say that the standard of scenery and costumes in the ballets produced by Sadler's Wells during the war years has been rewardingly high, and, being typical of design in British ballet today, gives high promise.

This promise is greatly increased by the formation in 1946 of a secondary company—a balletic "second eleven"—at the Sadler's Wells Theater itself. This secondary company is primarily intended to give opportunities to young designers, choreographers and dancers who will eventually graduate to Covent Garden. Already two new designers of great quality have made their debut; Miss Honor Frost, whose decor for "Khadra" was outstanding, and Miss Vivienne Kernot, whose work on "The Vagabonds" was highly successful. A continuity and a tradition are thus founded and nurtured. British design for ballet stands firmly upon its achievement and looks forward to greater things to come.

INDUSTRIAL DESIGN

(Continued from page 21)

By 1929 the National Magazines were now daring to stress the attractiveness of their products by using in bold type such words as Style, Design, Color, Taste, Texture and Beauty" even coupling the word Beauty with Efficiency.

Let us go on—

"Printers Ink" 1929

"The Glorified Cook Stove Takes a Bow" By Arthur H. Little

At the same time a two page color-spread of this "Magic Chef" came out in the Saturday Evening Post.

"Shears" 1930

"Colorful Packaging"—Charles G. Muller

"Saturday Evening Post" 1930

"Industrial Design"—Gilbert Seldes

Radio Broadcast WMAL Mnv. 1930

"Beauty as a Business Builder"—Dr. Julius Klein, Assistant Secretary of Commerce, Washington, D.C.

"Boston Business" 1930

"Like It or Not, Manufacturers Must be Artists Today"—Albert Erskin, President Studebaker Corp.

Meantime New York City was putting on a competition for such a mundane article as a Litter Basket with a first prize of \$500.00. Then,

"Nations Business" 1930

Articles on "Designing to Sell"

"Are Your Products Dressed Right?" and others

"New York Times" Magazine 1932

"Linking Beauty to Machine Products"—Walter R. Hory

Now comes the recognition of the Designer with such articles as "He's Into Everything" by Beverly Smith in American Magazine; a story about Henry Dreyfus. And in 1934 a new publication starts out called "Creative Design" and lists contemporary Industrial Designers in the first number and Designer-Craftsmen in the second.

One could now present a growing, almost unexhaustable series of publications dealing with Industrial Design and allied subjects, for new alloys, synthetic materials and new processes not only become material for manufacture but, because new, must perforce require the most comprehensive approach of the artist and designer, the originator of new forms with new tools and materials.

In 1947 there can be no question as to the important and vital place of the American Designer in the economic and utilitarian world of yesterday and today and tomorrow.

ZORACH EXPLAINS CULTURE, What it Means and How it is Made, by William Zorach. 296 pages, 7 x 10 inches. Fully illustrated. Price \$7.50.

This volume presents a complete guide to the full understanding of sculpture. It is directed toward the average person and written in simple terms to help him understand the meaning behind sculpture and increase his appreciation of the art.

The author is one of America's foremost sculptors. He has illustrated his text with hundreds of diagrams and pictures which not only explain each step in the process of making a piece of sculpture but also include outstanding examples in that long history from primitive man to modern times.

Here also will the student and professional sculptor find inspiration and a vast fund of technical information. It embraces the entire field from the preparation of the clay to the final casting in plaster and bronze. Chapters are also included on wood-carving and stone-cutting with full descriptions of materials, tools, methods of work. It is full of valuable suggestions. It tells you exactly what materials and tools are best for each type of sculpture and where to obtain them. Every process of the craft is fully explained in simple terms.

●

CREATIVE ILLUSTRATION by Andrew Loomis. 300 pages, 9 x 12 inches. Fully illustrated. Price \$10.00.

This new book shows in a clear manner how to put art to work; how to proceed from merely delineating a figure to telling a story or selling a product. The fundamentals of illustration, never before organized and set forth, are here clarified by gradual steps so that the student learns to think in terms of the whole pictorial effect rather than merely specific craftsmanship of the figure and other units of a composition.

Beginning logically with line, the author next takes up the interdependencies of tone and color and then how to use these three fundamentals to create good pictures. Next comes the idea, the emotion, the psychology behind the picture. Finally, he gives a practical analysis of the various fields open to the illustrator: magazine advertisements, outdoor posters, display and calendar advertising, magazine covers and book jackets, and story illustration. The book ends with a stimulating discussion of experiment and study, and includes some extremely useful general advice to the young commercial artist.

●

DISCOVERING DESIGN by Marion Downer. 104 pages, 6½ x 9¼ inches. Illustrated. Price \$3.00.

This book, through photographs of design in nature, and through reproductions of design in art, shows how all man-made

NEW BOOKS ON THE ARTS FOR YOU

design has its basis and origin in nature. Geometric designs, rhythmic designs, repeated designs, and many others are explained in their simplest natural forms and are then shown as artists have used them in textiles, pottery, sculpture—in all forms of art that have survived through the ages.

The last section of the book emphasizes design in painting with a collection of pictures showing how the various elements of design are used by modern artists. This book is written so simply, and illustrated so clearly, that anyone who reads it will be left with a greater awareness of beauty. It is a book for everyone—for students who want to use design in art, and for those who only want a knowledge of design to aid in the greater enjoyment of life.

●

ANIMAL ANATOMY AND PSYCHOLOGY for the Artist and Layman by Charles R. Knight. 149 pages, 8¼ x 10½ inches. Fully illustrated. Price \$5.00.

In the simplest form possible, this book presents innumerable answers to the always difficult proposition of drawing animals realistically, and at the same time instills in the reader the enthusiasm for his work without which all art must eventually deteriorate into the flat and uninteresting.

The 123 magnificent illustrations represent faithfully the living, breathing animal in many physical poses and psychological expressions. The tips to the artist concentrate on the more important muscles, their form and disposition, contours, proportions, and how they wrap about the bony skeletons to make up the beautiful mechanism of a living creature.

FUN WITH FIGURE DRAWING by Alfred G. Pelikan. 89 pages, 8½ x 11½ inches. Fully illustrated. Price \$3.00.

Practically all young people and even many adults at some time or another have a desire to draw the human figure for some reason or purpose.

Children usually create symbols for the human figure which gradually develop from mere scratches or scribbles to more recognizable forms. However, as the student becomes older, he no longer seems satisfied with his own spontaneous and often very artistic creation.

He now shows greater interest in technique and accurate proportions, and it is at this point that the student needs encouragement and guidance which will enable him to continue to maintain his interest in drawing, help him to meet some of the standards established by himself, and at the same time enable him to exercise sufficient originality and individuality in his drawings to prevent them from becoming trite or stereotyped.

To that end has this volume been planned. The special aspect which is emphasized throughout is the fact that drawing can be done without dependence on the live model and without the aid of a teacher. It offers to those who try all of the lessons suggested, a diversified approach to figure drawing in which action and simplicity outweigh the anatomical or physically accurate aspects.

One can only learn by doing, and early success in the completion of the first lessons plus the possibility of steady growth with the succeeding ones are encouraging and stimulating factors.

The author's greatest desire is to provide the young, would-be artist with a number of suggestions whereby he will be tempted to draw for the fun which can be derived from drawing. For teachers and others, too, who wish to experiment in their classrooms or perhaps even try to do a little drawing themselves, there are numerous easy problems which can be successfully attempted, even though some may profess they cannot draw a straight line.

●

PAINTING FOR ENJOYMENT by Doris Lee and Arnold Blanch. 128 pages, 8½ x 11 inches. 125 illustrations. Price: Paper, \$1.50; Cloth, \$3.00

Here is a simple, direct and helpful guide and instruction book for beginners by two top-flight American Artists.

The book is written in an informal style and explains how to get started, how to proceed, what to paint, painting media. It appraises the work of many self taught painters with reproductions of outstanding paintings.

It is a complete and easily understood course for beginners that shows how easy and exciting it is for anyone to paint. The book has 125 well chosen illustrations.

A.I.D. ANNOUNCES COMPETITION FOR DESIGNERS

• The American Institute of Decorators announces its second annual competition among designers of furniture, fabrics, floor coverings, and lighting, representing the home furnishings field.

Entries are expected from all designers who have designed products in any of the aforementioned fields that have been offered for sale to the consumer public during the year.

The object of these Citations of Merit is to make known annually to the consumer public what the market offers in good design, and to commend the designers who in the opinion of the jurors have created the best designs in these fields which are related to the profession of interior design and decoration.

Theodor Miller, Chairman of the A.I.D. Committee on Awards, states that the members of the jury have been chosen as representative of the education, museum, architectural and merchandising fields in which they have distinguished themselves, namely: Michelle Murphy of the Brooklyn Museum and Andrew C. Ritchie of the Albright Art Gallery of Buffalo; Max Abramowitz of New York; Carl Koch of Boston and Samuel A. Marx of Chicago; W. E. S. Griswold, Jr. of W. & J. Sloane and Jack Per-Lee of Lord & Taylor, New York.

Judging will take place in early December in New York and the design selected by the jury for Citations of Merit, Honorable Mention and for exhibit purposes will first be shown in New York before touring the country.

The competition closes December 1st.

Designs in the first of the A.I.D. Annual Awards Competitions, inaugurated in 1946, have been on tour for the past year, the first exhibition point being the Art Institute of Chicago. The itinerary was as follows: The Art Institute of Chicago, M. H. De Young Memorial Museum, San Francisco; Seattle Art Museum, The Institute of Modern Art, Boston; Gimbel's, Philadelphia, and Rochester Memorial Art Gallery.

The conditions of the competition and entry forms are available at the National Headquarters of the American Institute of Decorators.

METROPOLITAN MINIATURES BRING TREASURES NATION

• Outstanding treasures from the collections of The Metropolitan Museum of Art will be introduced to art lovers and students throughout the United States through a new project of distribution of miniature reproductions, to be inaugurated by the Museum.

The first mailing of some 100,000 sets of **Metropolitan Miniatures** in the form of poster-stamps will go out late in October, according to Museum authorities. The set is a large perforated sheet of 24 color reproductions of paintings, sculpture, and other art objects from the collections. Each picture is about 2 by 2½ inches in size and is as faithful a reproduction in color as modern techniques of color photography and plate making processes can provide.

The set will sell for \$1.00, and each purchaser sending in his subscription will receive free of charge an album into which the stamps may be pasted. Every **Miniature** has its place on the album's pages, with notes on the life of the artist and the historic and artistic qualities of the object.

"Public interest in fine reproductions of paintings has already been demonstrated," said Horace H. F. Jayne, Vice-Director of the Museum, "by the sale of over 200,000 colorprints published for the Museum for display in the New York City subways. The success of the Subway Prints has encouraged us to undertake this new plan to extend our resources outside the Metropolitan area. The **Metropolitan Miniatures** gives us the opportunity to make our collections to many thousands of Americans who have never visited the Museum.

"We have been glad to have the cooperation and advice of Herman Jaffe who specializes in the distribution of stamps of this character. The **Miniatures**, we hope, will further a wide popular acquaintance with great works of art from the 5,000 years of cultural history represented in our collections and stimulate a more general interest in all the Museum's resources and activities."

The **Miniatures** can be put to many uses. Specifically designed for classroom study,

they will be valuable illustrations for themes and notebooks. They can also be employed on letters and personal greeting cards, as well as for decorating such accessories as lampshades, coasters, trays, and boxes. They offer interesting possibilities for the development of games involving the identification of pictures.

The first set of pictures truly represents an art gallery in miniature, to which further series of outstanding examples from the Museum's priceless collections will be added as the project grows. The first set of **Miniatures** includes reproductions of the following masterpieces:

The Calmady Children—Lawrence 1769-1830) English

Queen Elizabeth—British School, XVI Century

The Pospigliosi Cup—Attributed to Cellini (1500-1570) Italian

View of Toledo—El Greco (1541-1614) Spanish

Portrait of the Artist—Rembrandt (1606-1169) Dutch

Edward VI—Holbein (1497-1543) German

By the Seashore—Renoir (1841-1919) French

The Unicorn in Captivity—Franco-Flemish tapestry, about 1500

Yonker Ramp and Sweetheart—Hals (1580-1666) Dutch

The Thinker—Rodin (1840-1917) French
Mlle. Charlotte du Val D'Ognes—David (1748-1825) French

Angel of the Annunciation—French School (1451)

Christopher Columbus — del Piombo (1485-1547) Italian

Virgin and Child—School of Gerard David, XVI Century, Flemish

Poetry Tomb Figure—T'ang Dynasty (6180907) Chinese

Don Manuel Osoria—Goya (1746-1828) Spanish (Bache Collection)

Terra Cotta Warrior's Head—about 500 B.C., Etruscan

Benjamin Franklin—Houdon (1740-1828) French

Woman on Sofa—Degas (1834-1917) French

George Washington—Stuart (1755-1828) American

Fur Traders of Missouri—Bingham (1811-1879) American

Glazed Pottery Hippopotamus—about 1950 B.C., Egyptian

Bronze Horse—about 480 B.C., Greek
Young Woman with a Water Jug—Vermeer (1632-1675) Dutch

General Library
Univ. of Michigan
Ann Arbor, Mich.



Essential and fascinating art Processes—

SIMPLIFIED

CLEARLY EXPLAINED

VIVIDLY ILLUSTRATED

DESIGN TECHNIQUES

Edited by

FELIX PAYANT

● **\$2.00**

**DESIGN PUBLISHING COMPANY
131 EAST STATE STREET
COLUMBUS 15, OHIO**

